

has been proved to be twofold. If the locality be small, the space appears to be enlarged to the eye by the involution and continuation of multiplied and varied forms and colours; while, if the dimensions be large, the interest is concentrated by the presence of a leading idea, connecting all these separate compartments and all this mass of variety into one harmonious whole. The wild and dream-like arabesques are like vague, delicious music; the historical subjects form resting-places for the fancy; and the two in combination are like the lyrical drama,—action, sentiment, and melody woven together.

The building in question is very small,—quite a toy, and is situated on an artificial mound in the gardens, and overlooking the ornamental waters. The view from the terrace in front of it is beautiful, and will keep the stranger on his first visit, for some time outside the object of his search. Nash understood well the art of landscape gardening, and displayed much skill in these grounds. It is almost impossible to believe the proximity of this spot to bustling town, it is so still and luxuriant; and the triumphal arch at Hyde-park-corner, seen above the trees, renders the effect of the whole almost magnificent.

The entrance to the pavilion opens into the principal apartment, an octagon 15 feet 9 inches from side to side, and 14 feet 11 inches in height to the centre of the vaulted ceiling. It is here, in eight lunettes at the foot of the vault, that the frescos from "Comus" appear, of which for the most part types have been exhibited in the rooms of the Royal Academy by the respective artists. Over the entrance door, an indifferent place, is Stanfield's, illustrative of the following passage:—

"Yet some there be that by due steps aspire
To lay their just hands on that golden key,
That opens the palace of Immortality.
To such my errand is."—*Comus*, v. 12—17.

It is admirably transparent, and exhibits more power over the material than the majority of the works. Passing round with the sun, Mr. Uwins' follows, having for motto,

"This is the place as well as I may guess.
Whence even now the tumult of loud mirth
Was rife."

Then comes Leslie: Ross follows. Eastlake's is over the mantelpiece; MacIise, Edwin Landseer, and Dyce, complete the eight. A copy of Mr. Eastlake's work is now in the Academy exhibition, and will be remembered by all. The lines illustrated are,

—"If virtue feeble were,
Heav'n itself would stoop to her."

MacIise shows the lady spell-bound in the marble chair, and displays much of his usual power. Mr. Landseer has found in the following lines an opportunity to exhibit his great skill in depicting the brute form:—

—"Their human countenance,
Th' express resemblance of the gods, is changed
Into some brutish form of wolf or bear,
Or ounce or tiger, hog or boar'd goat."
Comus, v. 68—71.

Comus, surrounded by his crew, is terrified by the approach of the brothers, who appear behind in the act of rushing upon them. A bacchante, with a beautiful female form, and the head of a hound, has thrown herself in affright upon the arm of Comus. Other monsters, half brute, half human, in various attitudes of mad revelry—grovelling, bestial insensibility—confusion and terror—are seen around him; the pathetic, the poetical, the horrible, the grotesque, all wildly, strangely mingled. In the spandrels are two heads—a grinning ape, and a bear drinking.

Mr. Dyce winds up the illustrations with the presentation of the lady and her two brothers to their parents, who come forth to receive them, and he has produced what must be considered the best fresco, although wanting in the right sentiment.

The lunette in which this is placed was formerly occupied by Mr. Etty, and as many ill-natured comments have been made on the removal of the fresco executed by him, it is but just to say that the step was unavoidable. We are much pained that so distinguished an artist—the first colourist of the day,—should have his work superseded, but truth compels us to say, after careful examination of the removed panel, that the fame of Mr. Etty would have

suffered materially if it had been allowed to remain.

Two other rooms open out of the octagon apartment: one to the left, which is purely *Romantic*, the subjects being all taken from the novels and poems of Sir Walter Scott, and the other to the right, which may be termed *classical*, having all the ornaments Pompeian.

The walls of the first room are painted in imitation of grey marble by Moxon, and form decidedly the best specimen we ever saw. The perfection of the face was attained by varnishing it ten times, and rubbing it down after each coat.

The subjects from the novels were painted by H. J. Townsend, C. Stobnuse, J. Severn, R. Doyle, and J. Doyle. The small landscapes are by E. W. Dallas, and the bas-reliefs were executed by J. Bell and H. Timbrell. The ceiling of the Pompeian room was designed by A. Aglio. The arabesques in the panels of the octagon room were painted by S. Rice, of the School of Design: the carving of the doors in the same room were by G. B. Lovati; the ceiling was painted by E. Morley; all the stuccoes were by G. W. Nicholl, and the plaster work of Walter Scott's room by Bernasconi.

In concluding our notice, it is right to mention that the whole arrangement of the decorations, after the completion of the eight frescos, was confided to Mr. Lewis Gruener, the author of a fine work on "Fresco decorations in Italy during the 15th and 16th centuries," with the express stipulation that all the artists employed should be English. The Prince is said to have taken considerable interest in the works, and Her Majesty has been pleased to order that they should be engraved and published.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

(CLOSING MEETING.)

THE meeting held on Monday last was one of more than ordinary interest. The chair was taken by Mr. Papworth, and Mr. Donaldson introduced the Duke of Serradifalco, with a well-deserved eulogy on his researches into Sicilian antiquities, and his uniform kindness to members of the Institute. His grace was not merely an honorary member, but he had contributed five volumes, the fruits of his labours. The antiquities of Sicily were peculiarly interesting: the Doric order was essentially different from the Doric of continental Greece, the Temple of Corinth being the only example, which at all resembled in proportions the Sicilian order. The island had been favoured not only in art, in architecture, in bronzes, in statuary, but was a country of great natural beauty and productiveness. Its rivers abounded with fish, its caverns with sulphur, and a deep veneration for art had possessed the people. The work of the Duke of Serradifalco consisted not merely of measurements, but in the 5th volume were the deductions from his observations, matter tending to elucidate the principles of art. His grace was then formally admitted a corresponding member, and returned thanks in suitable terms. Mr. Donaldson, in announcing the contributions from foreign members, commented upon the peculiar satisfaction which must be felt at this, the closing meeting of the session, in receiving the completion of two great works on architecture, the one on Sicilian antiquities, and the other the work of the Cavaliere Luigi Canina. The latter was the most complete illustration of architecture, that had ever appeared, and as the production of an individual, was in the highest degree meritorious. It illustrated the Egyptian, Greek, and Roman styles, in all their variations, and was not a compilation, but the result of a most careful study of the monuments themselves. It consisted of numerous folio plates, with accompanying letter-press; one volume for each style, illustrating its history, and a second descriptive of the examples. Hitherto, a complete work on Grecian architecture had not appeared, but the want was now supplied. Another work, by the same author, on the temple at Jerusalem, was also announced, and though not so satisfactory as the other, had some novel views on this speculative subject. The secretary announced the present of ten guineas to the library fund from Mr. Sydney Smirke, and of

Quatremère de Quincy's "Lives of Architects" from Mr. Bellamy, and read the report on the adjudication of the premiums. The committee found a decided superiority in the drawings furnished, and awarded a copy of Wilkins' "Vitruvius" to Mr. W. Wood Deane, for the best design for a portico to an assembly room. The design was praised for the effective treatment of the coffer, and ceiling of the portico, and it was noticed, that the modillions in the pediment had been omitted, as well as the antæ: but it was presumed, that the absence of the former was deemed essential to the proper effect of the sculpture in the pediment. The report also noticed, that the Greeks were in the habit of constructing the lower course of the wall in a portico, of blocks of great height, and that the Romans occupied a similar situation with a pithos, and subbase moulding, with a dado between; these points, it appeared, had not been availed of by the competitors. A copy of Britton and Pugin's "Public Buildings of London" was presented, for the best series of sketches, to Mr. Judge, who also received a copy of Wood's "Letters of an Architect," for notes of papers read at the Institute. The medal of the Institute was presented to Mr. S. J. Nicholl, for an essay on the various species and qualities of slates. Mr. Donaldson then read a letter from Vicenza, stating that one of the members of the academy there, was engaged in preparing a life of Palladio, and requesting the assistance of the Institute, in procuring access to the drawings and autograph of Palladio, in the possession of the Duke of Devonshire.

A description of an antique portico at Damascus, communicated by W. R. Hamilton, Esq., honorary fellow, was read by the secretary. It was first described in 1838, at the Royal Society of Literature, having been discovered by him, a considerable time previous. His visit was made at a period, when travelling in the East was attended with great danger, and therefore he was unable to make a very careful examination. He observed, that there were six granite columns, supporting an entablature and pediment, and that in the centre intercolumn, the entablature was carried across in the form of an arch. The style was clearly that of Baalbec and Palmyra, and the date therefore referable to the time of the Antonines. The cornice had great projection, but had less height than usual in works of like date. The ruin was covered with rubbish, up to a short space below the capitals, but the feet of the columns appeared in the bazaar below. It was the only known example of Roman architecture in Damascus, and might have been a part of the Temple of Serapis. It was seen by Col. Leake and others, and from their observations, and those of Mr. Hamilton, all that had been known of it up to the present time was gained. In 1841, however, it was seen by Sir Gardner Wilkinson under more favourable circumstances, and he succeeded in getting sketches of it, and some measurements. The columns were calculated to be 42 feet in height; they were set rather close, with a wide space for the centre intercolumn. The whole entablature took the curve of the arch, the dentils radiating to the centre, and the dentils of the pediment were placed at right angles to the raking mouldings. At the spring of the arch, in the tympanum of the pediment, were square apertures, the use of which was not apparent. The angular column was united to two pilasters in a curious manner; the mouldings of the pediment and entablature being broken, as observable in some caprices of Italian production. At this period, some remains of columns were found in other parts of the city.—Mr. Donaldson commented upon the extraordinary disappearance of architectural works in that part of Syria. The prejudices of the Jews long prevented the admission of the Roman style, but at a later period, it could not be doubted, that the country abounded in Roman works, which it was the system of the imperial government to raise in the countries subjugated, and we were aware that in other parts of Syria, as in the Decapolis, and in Arabia Petrea, at Petra, were magnificent works. Mr. Scoles stated, that in his journey to Damascus, and in other parts of Syria, he had seen a great number of fragments of the Roman Corinthian order, of which there had been no mention by any traveller. When at Damascus, although he had examined every